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FONDS RÉGIONAL D'ART CONTEMPORAIN  
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# DAVID LAMELAS

## ON THE MOON



**JUNE 11 - SEPTEMBER 21, 2014**

- > Press tour, Wednesday, June 11 afternoon
- > Grand opening, Friday, June 13 at 7PM in the presence of the artist



1-

### ACCESS

Free admission  
Tuesday to Friday: 2-7pm  
& Saturday & Sunday: 11am-7pm

-

The exhibition stays open Bank Holidays

In collaboration with Mats Stjernstedt  
(Kunstnernes Hus d'Oslo)

Thanks to Jan Mot (Jan Mot Gallery,  
Brussels (BE)/Mexico City (ME)); Sprüth  
Magers (Berlin (DE)/London (GB)); Kayne  
Griffin Corcoran (Los Angeles, CA (US));  
Lux (London (UK)); Enea Righi Collection;  
Hans Ulrich Obrist & ICI.

49 Nord 6 Est - FRAC Lorraine enjoys financial  
backing from the Lorraine Regional Council and  
the Drac Lorraine at the Ministry of Culture and  
Communication

**PARISart** [www.paris-art.com](http://www.paris-art.com)

1- David Lamelas, *El Grito*, 1962.  
© L'artiste

FRAC Lorraine presents the first in France retrospective of David Lamelas Argentinian, born in 1946), featuring over twenty major pieces from 1960-70, including some previously never exhibited as well as some recent works.

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A flashback on David Lamelas with a monographic exhibition devoted to this pioneer of conceptual art and experimental cinema. Sculpting time and space, his language summons absence, awaiting, and atmosphere ... in order to better understand the instant!

What if time were nothing but a fiction? Time passes, time lasts, time stops, time is an activity. Observing it, giving it material presence—this is what David Lamelas' experiment has been about since the 1960s. He is one of the first artists to introduce perception of real-time temporality into exhibition. A chronic traveler, he works through his own itinerary, which he shows in a context, in space and time.

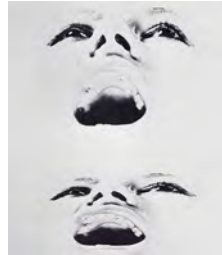
Greatly impressed since childhood by Velasquez's *Las Meninas*, David Lamelas has developed a sculptural approach to media at the School of Fine Arts in Buenos Aires by using light and its dematerializing effects. Selected to represent Argentina at the Venice Biennale in 1968, he subsequently settled in London. Frequently traveling and often working in Paris, Anvers, Brussels, and Milan, he frequented the young European conceptual milieu as well as established authors. In that context, he developed disjunctive, experimental cinema. David Lamelas captures, registers and diffuses the instant—the smallest constitutive element of Time. These are all ways of gaining access to the real, elusive. After a few "Hollywood" films and a long stay in Los Angeles, he has returned to forms closer to the preoccupations of visual arts.

Placing the viewer at the center of his work, David Lamelas leaves a trail of clues for the viewer to follow in his or her own way ... within a necessarily distended temporality!

# Pictures



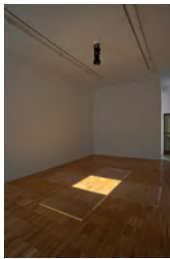
1-A\_Study\_of\_the\_Relationships.jpg



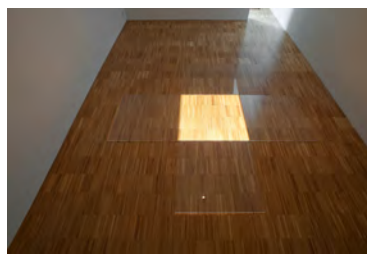
2-EI Grito.jpg



3-Gente\_di\_Milano.jpg



4-Limit of a Projection II-1.jpg



4b-Limit of a Projection II-2.jpg



5-TAA Dusseldorf-01.jpg



5-TAA Dusseldorf-02.jpg



5-TAA Dusseldorf-03.jpg



6-Señalamiento\_de\_tres\_objetos-1.jpg



6-Señalamiento\_de\_tres\_objetos-2.jpg



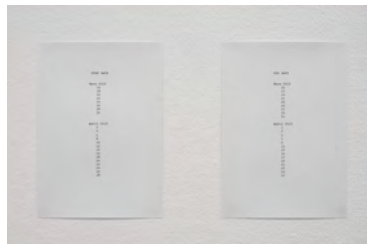
6-Señalamiento\_de\_tres\_objetos-3.jpg



7-Corner\_Piece.jpg



8-Projection.jpg



9-Even\_days\_Odd \_days-1.jpg



10-Interview\_MDuras.jpg



Detail © The artist

## FEATURED WORKS

### *El Grito, 1962*

[*The Scream*]

Photograph. Collection of the artist

« I was interested in the idea of the object: something that isn't a sculpture, that isn't a drawing, that isn't a table, something in between » David Lamelas, *A New Refutation of Time*, Witte de With Contemporary Art, Rotterdam, 1997, pp.22-23.

*El Grito* alludes to the eponymous film by Michelangelo Antonioni and to the painting by Munch housed in Oslo. This is an early work by David Lamelas, created when he was still a student at the School of Fine Arts in Buenos Aires. This was the first time that he used photography. And yet, the triple sequence of the same scream already hints at his attraction for the cinema, which will guide him throughout his work. Like a filmmaker, he directs a photograph and fashions something between an object and an idea. This is Lamelas's first step towards conceptual art.

### *Corner Piece, 1966*

Wood, plaster boards, variable dimensions. Collection of the artist



Installation's view, Jan Mot, Brussels, 2006  
Courtesy of the artist, Jan Mot, Brussels / Mexico, D.F. & Sprüth Magers Berlin London. © The artist

Conceived in 1966, *Corner Piece* is a three-dimensional work designed to respond to the location where it is displayed. This is also one of David Lamelas's more emblematic sculptures. From 1964 to 1967, he participated in the project of the Instituto Torcuato Di Tella, an institution for research in the Argentinian artistic avant-garde in Buenos Aires. It was then that he developed his conceptual practice, focusing first of all on sculpture. Following an accelerated process of formal simplification, David Lamelas began designing pieces of minimal sculpture. His strategy consisted then in presenting simple forms composed in such a way that the spectator was able to observe them in relation to his or her own position, thus interacting with the architecture. By inverting the upper left corner of a room, Lamelas physically modifies architectural space of the place, and the visitor's perception along with it. The negative becomes the positive; the empty space becomes the workspace.



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1- & 2- Courtesy of the artist  
& Jan Mot, Bruxelles / Mexico,  
D.F. © The artist.

### *Limits of a Projection I, 1967 (1)*

Spotlight, variable dimensions.

Collections Walker Art Center, Minneapolis & Inhotim, Brésil

### *Limits of a Projection II, 1967 (2)*

Spotlight, 4 transparent Plexiglas plates, 100 x 100 x 1 cm.

Enea Righi Collection

In 1967, David Lamelas wanted to get rid of the object. He turned to a sculptural approach using light as his material. In *Limits of a Projection I*, the viewer is plunged in darkness and invited to observe and/or cross the circle of light formed on the floor. He/she is witness to the process of dematerialization of sculpture. The luminescent form creates a non-physical, non-material volume. At the heart of the circular projection, separated from the space of the exhibition and other surrounding architectural references, the viewer is taken to the boundary between reality and fiction. The use of artificial lighting returns in *Limits of a Projection II*. The elementary rectangular form of the work is an extension of the material that produces it: four panels set on the floor at right angles around a light projected by a spotlight in the center. The use of this scenographic element creates a visual dynamic that leads the viewer, who had now become an actor, to experiment with space that becomes at the same time diaphanous, architectural, and mental.

### *Projection, 1967*

Two 16mm projectors. 49 Nord 6 Est - Frac Lorraine Collection

« (...) *Projection* is an extension of David Lamelas's early sculptures except for the fact that this installation, mounted for the first time in 1967 and reactivated in 2004, dematerializes the tangible form. In an exhibition space, which becomes a particular type of projection room, two 16mm projectors are set up back to back. One projector emits a beam of harsh light that blurs the retinal perception of the viewer before dissolving in the natural light. The other projector, on the contrary, repeatedly projects a film without images onto a wall that evokes a traditional projection screen. Thus the first projector anticipates the second by integrating the viewer into the very mechanism of projection. This achieves a "degree zero" of cinematic artifice, by stripping down the machine to the power of visual abstraction, set to the rhythm of the film reel. (...)

Simultaneously, *Projection* foreshadows the artist's future work involving the encoding of information: this installation also raises the issue of the absence of signs on the projected film. In response to this absence, the installation solicits the viewer's mental presence (in addition to including his/her physical presence): it is up to the viewer to invent images that will fill the blank surface of the screen.» Frédéric Maufres



Frac Lorraine Collection  
© The artist. Photo: Marc Damage

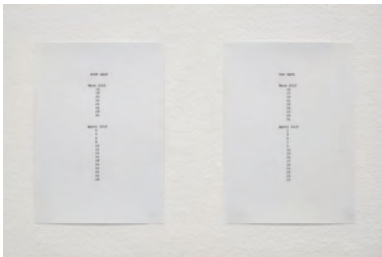


Collection Jan Mot. Courtesy de l'artiste, Jan Mot, Bruxelles / Mexico, D.F. et Sprüth Magers Berlin London © l'artiste

### *Señalamiento de tres objetos, 1968* [Signaling of Three Objects]

3 B&W photographs, 52 x 43cm and 53 x 43 cm. Jan Mot Gallery  
40 aluminum plates painted white, 62.5 x 25 x 0.4 cm each, variable dimensions,  
loan from Sprüth Magers Gallery

Having obtained a stipend at St. Martin's College of Art and Design in 1968, David Lamelas moved to London where he studied, among others, under Anthony Caro. It was the latter who suggested that Lamelas produce something in metal if he wants to graduate... *Señalamiento de tres objetos* was the artist's response. Establishing three spaces enclosed within metal circles, the piece was initially installed in Hyde Park where white metal plates were set around a tree, a deck chair, and a lantern. The inside of the delimited zone thus becomes a salient space, a screen, both delimiting and amplifying the performative role of anyone who sits in the chair or enters the circle. The viewer becomes an actor. David Lamelas tries to displace the object in a spatiotemporal interplay, while emphasizing the everyday details.



Courtesy de l'artiste et Jan Mot, Bruxelles / Mexico, D.F.  
© l'artiste

### *Even days / Odd days, 1969/2013-2014*

Sheets of Paper. Collection of the artist

This work was first presented in 1969 on the occasion of an exhibition curated by Charles Harrison at Christ Church College, Oxford (GB) with the idea of creating an experience of specific time: two panels showed the exhibition dates which were divided into a list of odd and a list of even days. Every morning, throughout the duration of the exhibition, the panels were switched to show the list corresponding to the current date. Unless they came twice, the visitors were able to see only one of the panels. The brutal separation between odd and even days also divided the viewers into two distinct, interdependent and yet independent, groups. The purpose of this division was to confront the audience with the impossibility of experiencing the past, the future, and the present instant, precisely by hindering such an experience.

The reactivation of this installation at FRAC Lorraine gives it a new form: not only are the two lists of dates shown side by side, as a manifestation of temporal discontinuity, but the dates of the FRAC exhibition are combined with those of the exhibition at the Kunsternes Hus in Oslo in 2013, the former being an extension of the latter. Time is, on this occasion, extended!





Courtesy de l'artiste et LUX  
London. © l'artiste

### *A Study of the Relationships between Inner and Outer space, 1969*

Film transferred onto DVD, 24 min. Collection of the artist

*A Study of the Relationships between Inner and Outer Space* was produced for the exhibition *Environments Rehearsal* at the Camden Arts Center in London. David Lamelas used the exhibition budget he was allotted to produce a film documenting the exhibition itself as well as its setting—the city of London and its inhabitants. Following a series of shots analyzing the basic architectural elements of the gallery space, the camera records a series of interviews with gallery employees. The apparently innocent monologs quickly betray the subtext of the daily life of the institution: the submission, surveillance, and authority. The film then unfolds in concentric circles: from the gallery to the urban setting of London, to the cosmos. David Lamelas makes an assessment of the life of London and its infrastructures. *A Study of the Relationships between Inner and Outer Space* ends with a series of street interviews in which passersby are invited to respond to a piece of news: man reaching the moon. The reference to interplanetary travel does not end with indicating the infinite dimensions of “space,” but rather its construction as a media event watched simultaneously by millions of people around the world.

« It was ... accidental. This was the most important news of the day. I wasn't aiming to make an active critique of the political dimension of this event. That's not what really interests me »

David Lamelas, Interview with P. Beausse et P. Bal Blanc, CAC Brétigny & BDV, 2004



Courtesy de l'artiste, Jan Mot,  
Bruxelles / Mexico, D.F. et LUX  
London. © l'artiste

### *Time as Activity - Düsseldorf, 1969*

3 silver prints pasted on aluminum; 1 sheet of printed paper; 23.5 x 29 cm each,  
loan from Jan Mot Gallery

Film 16mm, duration 13 min. MoMa Collection, New York

Lamelas continued his examination of the contexts of urban life, and, in 1969, in Düsseldorf, shot a 16mm film, *Time as Activity*. This time, it's a real-time study involving a photographic and cinematic series which makes more explicit Lamelas's relation to the documentary form and his interest in the strategies of surveillance. *Time as Activity* shows three static points of view, each lasting 4 minutes, and thus documents three central points in the city in three different temporal situations: a cultural center (Städtische Kunsthalle), a bottleneck (corner of the



Courtesy de l'artiste, Jan Mot, Bruxelles / Mexico, D.F. et LUX London. © l'artiste

Königsallee and Th. Korner streets), and a shopping center. The artist thus tries to capture on film segments of time that are then used as material. What we are shown in this film is not the Kunsthalle district in Düsseldorf, but the relationships between fragments of time and urban structures. David Lamelas records time. With its subtractive quality and the minimalism of imagery, Lamelas considers *Time as Activity - Düsseldorf* to be his first successful conceptual work. Following this first version, Lamelas filmed, among others, Berlin, Los Angeles, New York, Saint Gallen, Fribourg, Buenos Aires, Warsaw, and most recently, Milan.

«For me, cinema was a way to enclose the world »

David Lamelas, Entretien avec P. Beausse et P. Bal Blanc, CAC Brétigny & BDV, 2004

### *Gente di Milano, 1970* [People of Milan]

11 photographs, 44.5 x 44.5cm each ; Super 8 film transferred onto 16mm, 3 min,  
Enea Righi Collection



Courtesy Enea Righi Collection & LUX London. © l'artiste

Not too far from the Françoise Lambert Gallery in Milan, where he was invited to create a solo exhibition, David Lamelas filmed a short piece using a static shot between 11:58 a.m. and 12:01 p.m. He documented what took place during those three minutes and everyone who passed in front of his camera. At the same time, adopting the systematic gesture of a video-surveillance camera, he took eleven photographs at regular intervals as soon as someone passed within the camera's field of view. David Lamelas's concept is simple and shows the existence of two possible, simultaneous forms: photography and film. David Lamelas juxtaposes the continuous time of the film with the fragmented gaze of the photographic lens. He thus rigorously penetrates the structure of time by reducing film to its technical function and its primary purpose: recording an event.

« In my view, the camera was taking possession of the space in front of it. And although all at once it was my space, I decided to take a photo of everybody who walked across my space, like a surveillance camera » David Lamelas, in *A New Refutation of Time*, Witte de With Contemporary Art, Rotterdam, 1997, p.82



Courtesy de l'artiste et LUX  
London. © l'artiste

### *Interview with Marguerite Duras, 1970*

16 mm film, 07 min; photographs and text. Artist's proof

Invited to a solo exhibition at the Yvon Lambert Gallery in Paris, David Lamelas initially wanted to create a transcription of French social, cultural, and political reality post-May '68. Paris at the time was synonymous with: Politics (he imagined an interview with a Socialist politician); Fashion (an interview with a fashion designer); and Intellectualism (interview with M. Duras). Finally, he spent all his time on the interview with Marguerite Duras and gave up on the other two portions of the film.

« I was interested in her because I had seen her films and read her books. I could see a connection between conceptual art and literature in the way she used text. Plus she represented the French literary avant-garde. It was not the person of Duras that interested me. It wasn't going to be her portrait. What interested me was her work with text. » David Lamelas, Entretien avec P. Beausse et P. Bel Blanc, CAC Brétigny & BDV, 2004

Marguerite Duras was filmed in the intimate environment of her country house, talking to a Paris-based Argentinian writer Raúl Escari whose voice is heard off-screen. Their discussion revolved around Duras's novel *Détruire dit-elle* which had come out the previous year, in 1969. The interview, shot in the classic documentary style, is associated with ten photographs and ten intertitles. The continuity of the film is juxtaposed with the discontinuity of the photographs. The photographs were taken during the making of the film, so that we can hear the slight click of the shutter on the soundtrack, marking the moment when M. Duras utters a phrase that is taken out of context and is printed on the adjacent screen. David Lamelas thus invents a singularly new form of interview by taking photos of the writer while she is talking, which are added to the transcript of the interview. The result is a careful dissection of the images in order to, once again, attain its smallest component: the word.

### *Connection d'un demi-cercle à un point, 1987*

[Connection between a semicircle and a point]  
Charcoal and string. MALBA Collection, Buenos Aires

This ephemeral installation, combining body and space, passes from 2D to 3D. The semicircle, corresponding to his body size, has been drawn by the artist directly onto the wall. Truly in situ, the length of the lines reflects the dimensions of the space. This is a reprisal of a work created by David Lamelas in 1987 in his Los Angeles studio. Until today, the only remaining trace of it was a drawing.





Vue de l'installation, Kayne Griffin Corcoran, Los Angeles, 2013. Courtesy de l'artiste, Kayne Griffin Corcoran, Los Angeles. © L'artiste

***Pared Doblada, 1994/2013***  
***[Doubled Wall]***

Doubled paper, 4,30 x 4,60 m. Collection of the artist

*Pared Doblada* was created in 1994 when Lamelas lived in Manhattan (US). From his New York studio, he, in effect, created an imprint of one of the walls of the exhibition space in Buenos Aires, which could then be folded and transported in a suitcase, and displayed on the very wall. Reprised in Los Angeles, at the Kayne Griffin Corcoran Gallery in 2013, the version presented at FRAC is the imprint of the West wall of the Gallery. The work blends in with the existing architecture and, like *Corner Piece*, invites you to take account of the surrounding physical space.

***Buenos Aires n'existe pas & Buenos Aires no existe, 2010***

Buenos Aires street name signs, 22.5 x 85 cm. Private collection

***Lettre à Marcel Duchamp, 2011***  
***[Letter to Marcel Duchamp]***

A4-size framed letter, 32.5 x 23 cm. Private collection

***Paris n'existe pas, 2014***  
***[Paris doesn't exist]***

Paris street name sign, 65 x 40 cm. Artist's Collection

In a polymorphous and discontinuous project, David Lamelas has been accumulating multiple responses to Marcel Duchamp since 2010. Realizing the predominance of European culture in the Argentinian capital during his visit in 1918, Marcel Duchamp wrote in a letter to his brother, "Buenos Aires n'existe pas." David Lamelas, who considers time to be a simple fiction, communicates with the French artist using the same rhetoric: "Mon Cher Marcel Duchamp, Buenos Aires existe. David Lamelas, 2011." The street name signs announce that the respective cities do not exist, and thus function as fictional place names anchored in reality. It's up to the visitor to write the rest of the story...

***Ici, dans cette pièce, deux personnes ne se rencontreront jamais, 2012/2014***

***[Here, in this room, two people will never meet]***

Wall text, vinyl, Clocks, variable dimensions. Artist's Collection

The phrase, "Here, in this room, two people will never meet," above which there are two desynchronized clocks, is the starting point of a fiction, the beginning of a story. The analysis of this fictional event begins with an inquiry into the time in which it unfolds, perhaps then into the place where it happens. It's a mystery to be unraveled ... or not!

### *Instruction for do it, 2012*

Postcard. Originally printed in the 2013 edition of *do it: the compendium*, edited by Hans Ulrich Obrist, published by ICI and DAP

This piece by David Lamelas belongs to a number of *do it* gleaned from international artists over the course of 20 years by Hans Ulrich Obrist. *do it* begun in 1993 with a discussion among Christian Boltanski, Bertrand Lavier, and Hans Ulrich Olbrist at the Café Select in Paris. The following invitation is extended to everyone and transforms the viewer into an actor in charge of activating the work!

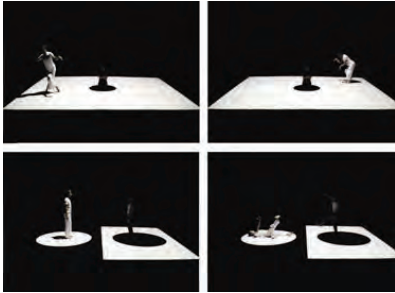
CLEAR YOUR MIND OF ALL THOUGHTS

and say

MOON

making a perfect circle with your lips, and hold

David Lamelas, Instruction for do it, 2012. Printed originally in 2013 for *do it: the compendium*, edited by Hans Ulrich Obrist, published by ICI and DAP.



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This summer!**PERFORMANCE** / THURSDAY JULY 24, 8:30 PM

Presented as part of Metz en fête

*WEIGHTLESS DAYS* [1]

A. Detanico, R. Lain, M. Matsumoto, T. Yazaki

Travel into the heart of fleeting landscapes, where images, colors, sounds, light, and bodies seem suspended in weightlessness.

**PERFORMANCE** / SATURDAY SEPT 20, 2:30, 4 AND 5:30 PM

Presented as part of the European Heritage Days

*LE SILENCE DE L'ABANDON*

Khouloud Yassine

Experience the presence and the absence of the other, in close proximity, without eliciting it... The intensity of diverse perspectives.

Info & réservation : [info@fracloorraine.org](mailto:info@fracloorraine.org)

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Residencies 2014**WRITER'S RESIDENCY** / Philippe Artières, historian [2]

The first residency at FRAC supported by the Centre National du Livre (CNL), which will give an author the opportunity to work on a story composed of intersecting stories inscribed within the same territory: the Lorraine mining and forestry region. This is a personal and collective geological research aiming to draw a map of the deposits and rifts of emotions based on diverse archival strata...

An atypical historian, Director of Research at the Centre National de la Recherche Scientifique (CNRS), Philippe Artières was formerly director of Archives de Michel Foucault and resident at Villa Médicis. His research has enabled him to encounter artists as well as archivists... (Maison Rouge, Collection Lambert at the Prison Ste Anne in Avignon...).

His research will be presented at the beginning of the academic year 2014 in the form of multidisciplinary seminars for college students, as well as in the form of an installation at FRAC Lorraine.

*Born in 1968 (FR). Lives and works in Paris*

## SELECTED PUBLICATIONS:

- *La Police de l'écriture. L'invention de la délinquance graphique*, Paris, La Découverte, 2013
- *Reconstitution, Jeux d'histoire II*, Paris, Manuella ed. 2013
- *Un Succès philosophique. Retour sur l'Histoire de la folie de Michel Foucault* (avec J.-Fr. Bert), Caen, PUC/IMEC, 2011



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- *Les archives personnelles. Histoire, Anthropologie, Sociologie* (avec J.-Fr. Laé), Paris, Armand-Collin, Collection U., 2011
- *Papiers des bas-fonds. Les archives d'un savant du crime*, avec la collaboration de M.Salle, Paris, Textuel, « En quête d'archives », 2009.
- *Le Dossier Bertrand. Jeux d'histoire*, avec Demartini A.-E., Kalifa D., Michonneau S., Venayre S., Paris, Manuella ed., 2008.
- *D'après Foucault*. Avec Mathieu Potte-Bonneville, Paris, Les Prairies ordinaires, 2007/poche Seuil, 2012.
- *Rêves d'histoire. Pour une histoire de l'ordinaire*, Paris, Les Prairies ordinaires, 2006.
- *Lettres perdues. Ecritures et enfermement (XIXe-XXe siècles)*, avec Jean-François Laé, Paris, Hachette-Littérature, 2003.
- *Le Livre des vies coupables. Autobiographies de criminels (1896-1909)*. Paris, Editions Albin-Michel, 2000. Traduction en chinois (2003).

**RESIDENCY OF THE MARCO / FRAC LORRAINE / SFKM AWARD FOR YOUNG CURATORS 2014 / Martin Waldmeier, curator [1]**

At the young age of 30, curator Martin Waldmeier is the recipient of the MARCO/FRAC Lorraine/SFKM Prize 2014. His project will be shown in 2015 in France, then in Spain and Norway.

*Translator's Voice* (working title)

Martin Waldmeier wishes to develop an exhibition exploring the changing relationships between language and identity in the context of globalization. His project will examine how the growing need for translation at every level of social, cultural, and economic life may be considered not only a challenge or a threat but also a source of creativity and experience, or, at the same time, a place of subversive, critical activity.

Martin Waldmeier is a curator and researcher. He studied History of contemporary art and of media, and obtained a Fulbright Award to pursue critical visual studies in the United States at the Arts Institute in Chicago. He is currently pursuing doctoral studies in visual cultures at Goldsmiths, University of London; his dissertation is entitled "The Artist Translator." Martin has worked as assistant curator and residency coordinator at PROGR Center for Cultural Production and as curator and interim director at Stadtgalerie (both in Bern, Switzerland). He has also recently been the winner of Apexart's Unsolicited Proposal Program in New York with the exhibition "Death of a Cameraman".

*Born in 1984 in Basel (CH), he lives and works in London and Warsaw.*



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**AIR NORD EST RESIDENCY 2014** / Joséphine Kaepelin, artist [3]

Joséphine Kaepelin will be in residency at FRAC Lorraine in October 2014 in the context of the annual program of interregional residencies designed to promote and support artists who live or work in the Grand Est Region.

Josephine Kaepelin's artistic work was originally based on the use of machines. Mechanical devices are the means of production, co-creators, and material for reflection. Underscoring the usage and gestures, Kaepelin shifts the attention to human presence at the heart of a machine-oriented system of production. Using a machine against its destined purpose, or subverting the objective of a program, could be compared to acts of resistance—a way of creating a time and a space for freedom and thinking. She “short-circuits” a program in order to make visible the system that structures it. She questions the consciousness in action and the act of “making,” the independence of choice, and singularity within a system, the realization of the self by means of, and through, an activity. Her recent work considers a system on a larger scale: society.

*Born in 1985, she lives and works in Strasbourg (FR). [www.josephinekaepelin.com](http://www.josephinekaepelin.com)*

**INTERNATIONAL WRITER'S RESIDENCY** / Andreja Borin, curator

Andreja Borin will be a writer-in-residence in August 2014 in order to reflect on the FRAC Lorraine collection, and will develop an exhibition using, although not exclusively, works from that collection. The results of her work will conclude in an exhibition in 2015 at the Maribor Art Gallery.

She is a curator at the Umetnostna galerija Maribor (Maribor Art Gallery) and is also in charge of the permanent collection comprising over 5,000 works. She studied French language and Art history at Filozofska fakulteta (the Department of Humanities) in Ljubljana, Slovenia.

*Born in 1969 in Maribor, Slovenia.*